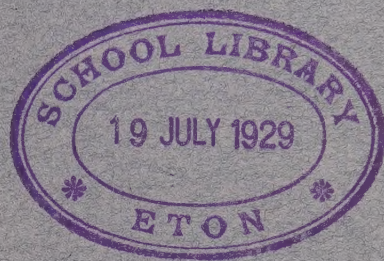
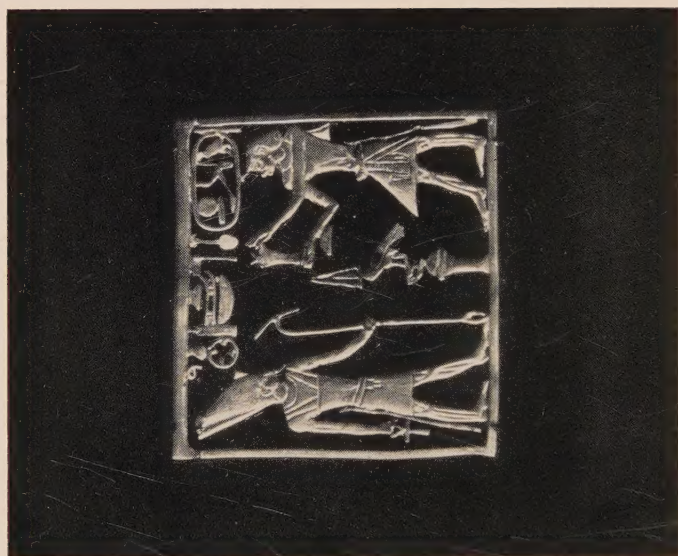


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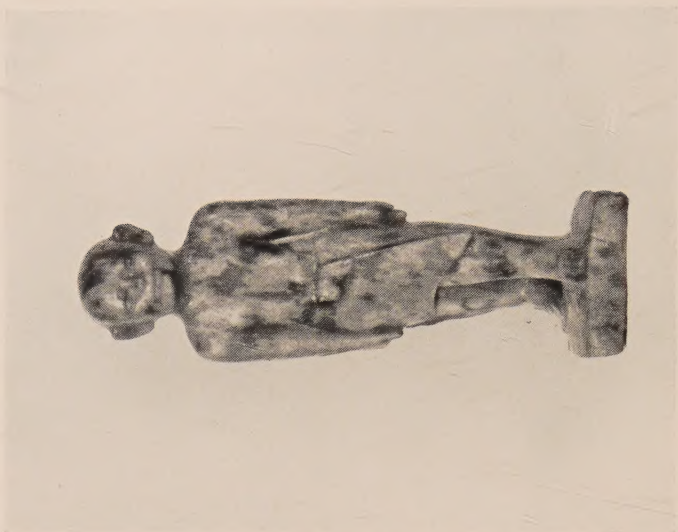


LONDON
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1929

BRITISH MUSEUM QUARTERLY
VOLUME IV. NUMBER 1. JUNE, 1929



I a. GOLD PLAQUE OF
AMENEMHET IV



I b. EGYPTIAN STATUETTE,
c. 2000 B. C.

THE BRITISH MUSEUM
QUARTERLY — VOL. IV. NO. I

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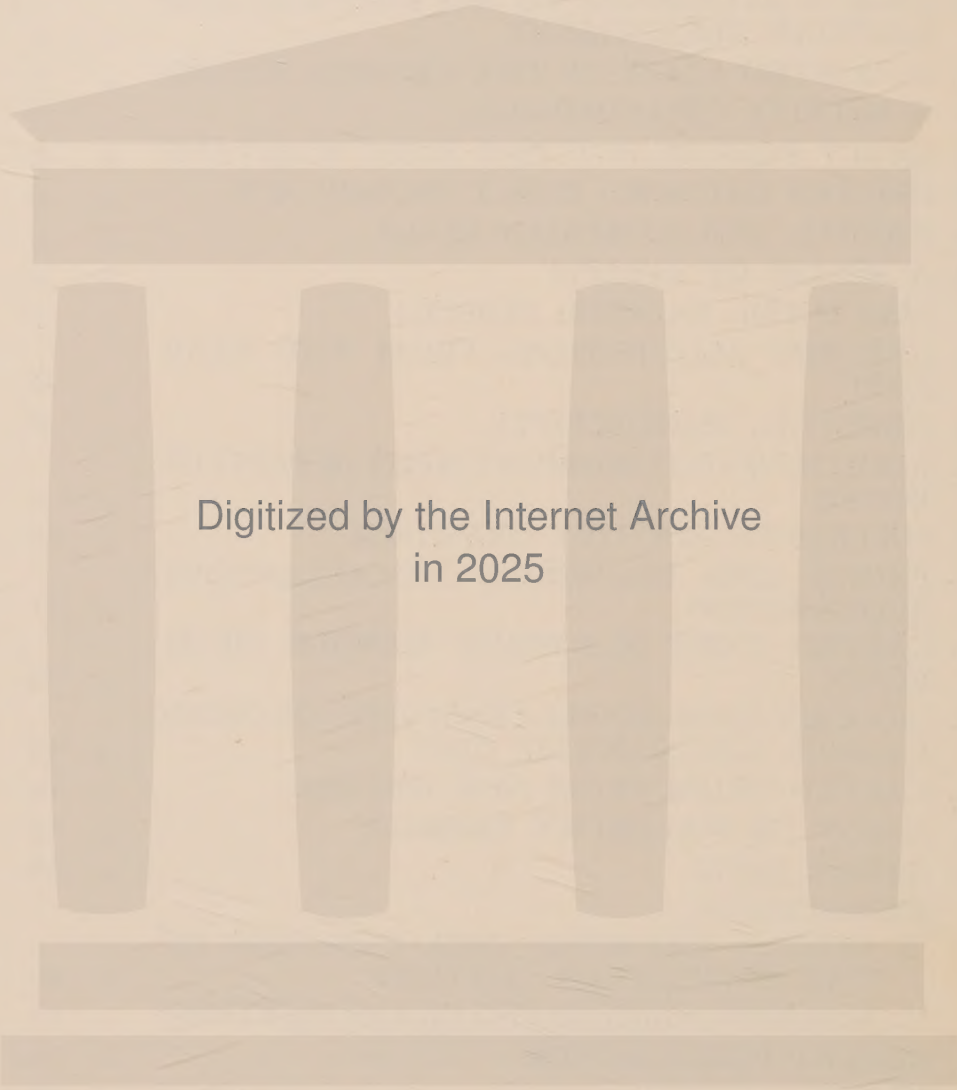
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CONTENTS

1. AN OPEN-WORK GOLD PLAQUE OF AMEN- EMHET IV	<i>page</i>	1
2. A GLAZED SCHIST EGYPTIAN STATUETTE	„	1
3. A PHOENICIAN AMULET-CASE	„	2
4. RECENT ACCESSIONS TO THE EGYPTIAN AND ASSYRIAN DEPARTMENT	„	2
5. A PAINTED KYLIX OF THE AMARNA PERIOD	„	3
6. A HITTITE CYLINDER-SEAL	„	3
7. EARLY PERSIAN POTTERY FROM NIHAVAND	„	4
8. PERSIAN DAGGERS: EARLY BRONZE AGE	„	4
9. KASSITE AND SUMERIAN SEALS	„	4
10. A RELIEF OF SARAPIS	„	4
11. MAS D'AZIL PAINTED PEBBLES	„	5
12. CERAMIC ACQUISITIONS FROM THE NEAR EAST	„	6
13. ORIENTAL MANUSCRIPTS	„	8
14. ADDITIONS TO THE DEPARTMENT OF PRINTED BOOKS	„	9
15. SIXTEENTH-CENTURY DRAWINGS	„	10
16. PRINTS AND DRAWINGS: MISCELLANEOUS ACQUISITIONS	„	11
17. CARVED IVORY FLY-WHISK HANDLE FROM BENIN	„	13
18. WOODEN FOOD-BOWLS FROM THE SOLOMON ISLANDS: LEVERHULME GIFT	„	13
19. CARVED DRUM FROM NEW GUINEA	„	14
20. BARON DE WALDECK'S JOURNAL	„	15
21. OTHER GIFTS	„	17
EXHIBITIONS:		
I. BRITISH DRAWINGS AND ETCHINGS OF THE NINETEENTH CENTURY	„	20
II. JAPANESE SCREENS AND INDIAN PAINTINGS	„	21
RECENT PUBLICATIONS	„	22
NOTES	„	27



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PLATES

I <i>a</i> . GOLD PLAQUE OF AMENEMHET IV	<i>Frontispiece</i>
I <i>b</i> . EGYPTIAN STATUETTE, <i>c.</i> 2000 B.C.	„
II <i>a</i> . RHYTONS FROM SOUTHERN ARABIA	<i>To face page 2</i>
II <i>b</i> . SAFAÏTIC INSCRIPTION	„ 2
II <i>c</i> . PREHISTORIC PAINTED OX-SKULL	„ 2
II <i>d</i> . FLINT KNIVES: PRE-DYNASTIC AND OLD KINGDOM	„ 2
III <i>a, b</i> . EGYPTIAN STELAE	„ 3
IV <i>a</i> . PAINTED KYLIX OF AMARNA PERIOD	} <i>Between pages 4 and 5</i>
IV <i>b</i> . BRONZE DAGGERS FROM NIHAVAND	
IV <i>c</i> . HITTITE CYLINDER-SEAL	
IV <i>d</i> . KASSITE CYLINDER-SEAL	
IV <i>e, f</i> . SUMERIAN STAMP-SEALS	
IV <i>g</i> . PHOENICIAN AMULET-CASE	
V <i>a, b, c</i> . EARLY PERSIAN POTTERY FROM NIHAVAND	
VI <i>a, b</i> . A RELIEF OF SARAPIS	}
VII. PAINTED PEBBLES FROM MAS D'AZIL	
VIII <i>a, b</i> . PERSIAN POTTERY, THIRTEENTH CENTURY	<i>To face page 6</i>
IX. PERSIAN DISH, FOURTEENTH CENTURY	„ 7
X. CRUCIFIXION, FROM A PORTUGUESE MISSAL, 1512	„ 9
XI. THE VISITATION, BY HANSBURGKMAIR	„ 10
XII. IVORY FLY-WHISK HANDLE FROM BENIN	„ 12
XIII <i>a, b</i> . MELANESIAN FOOD-BOWLS	„ 13
XIV <i>a, b</i> . CARVED DRUM FROM NEW GUINEA	„ 14

1. AN OPEN-WORK GOLD PLAQUE OF AMENEMHET IV.

ONE of the most interesting of the smaller Egyptian antiquities recently acquired by the Museum is the open-work gold plaque of King Amenemhet IV (XIIth Dynasty; *c.* 2000 B.C.), illustrated on Plate I *a*. It is the gift of the Birmingham Jewellers and Silver-smiths' Association, through the intermediary of Mr. J. R. Ogden. This is a notable accession to the very small number in the Museum of examples of Middle Kingdom gold-work and jewellery. It belongs to the finer gold-work of the period, and is a remarkable object. A scene is represented in cut and chased gold, *ajouré*, of the King Ma'at-kheru-Re' Amenemhet IV offering a sealed jar of unguent to the god Itum, the deity of the setting sun. Above are inscribed the sentences, 'Itum, Lord of Heliopolis', and 'Good god Ma'at-kheru-Re''. Between them are the words 'giving ointment'. All the signs are cut *ajouré*, like the figures. The king wears wig and uraeus, the god his usual apparel, the crown of Upper and Lower Egypt and the shirt supported by two braces over the shoulder, while in his left hand he holds the *uas*-sceptre and in his right the symbol of life. The faces of the figures are delicately chased. The plaque (No. 59194) measures $1\frac{1}{8}$ inch (2.75 cm.) square.

H. R. H.

2. A GLAZED SCHIST EGYPTIAN STATUETTE.

MR. GEORGE EUMORFOPOULOS, F.S.A., who has made many valuable gifts to the Museum, has given a small object of Egyptian art of the first rank: a statuette of a man in steaschist glazed green in the peculiar and rare technique that allows the natural markings of the stone to be seen through the glaze. This glaze technique is only paralleled otherwise in the collection by the unique cup of King Thutmosis I (No. 4762). Mr. Eumorfopoulos' statuette is of the early Middle Kingdom (XIth–XIIth Dynasty; *c.* 2000 B.C.). The man represented has shaven head and wears a long kilt. It is uncertain whether figures of this kind, which are rare, are of a funerary character or not. The figure (No. 59195) measures $2\frac{3}{4}$ inches (7 cm.) in height. (Pl. I *b*.)

H. R. H.

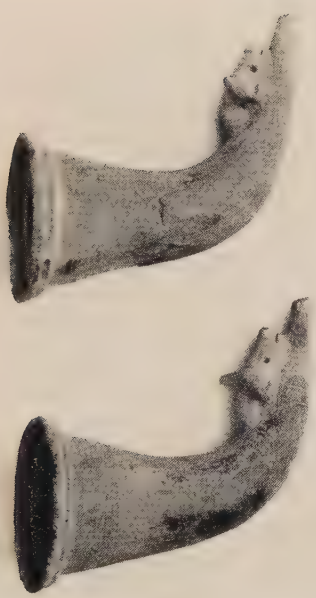
3. A PHOENICIAN AMULET-CASE.

MR. J. R. OGDEN, of Harrogate, has given an interesting little rectangular box of gold, found at Beirūt, which is an amulet-case, intended to hold some relic or talisman (Pl. IV *g*). On one side is impressed a figure of a sphinx in the usual clumsy Phoenician style, with a garbled version of that 'word of power', the prenomen of King Thutmosis III, which a thousand years after his death was still regarded with superstitious reverence. On the other side are other unintentional parodies of his name. The object is probably of the 8th-6th century B.C. It measures 1 by $\frac{3}{4}$ inch (2.5 by 1.95 cm.).
H. R. H.

4. RECENT ACCESSIONS TO THE EGYPTIAN AND ASSYRIAN DEPARTMENT.

AMONG miscellaneous gifts recently received may be mentioned the set of four fine canopic jars belonging to Nsikhons, the chief woman of the harem (afterwards queen) of the priest-king Pinozem II (*c.* 975 B.C.), an unusually fine set, given by the Misses Parrish; a terra-cotta Canaanitish household image, representing a goddess, found near Bethlehem (early Bronze Age), given by Miss Tickell; a rare pair of rhytons of red slip ware with rudely incised spiral decoration and bulls' heads in relief, of the Bronze Age, from Southern Arabia, given by Mrs. Harold Jacob (Pl. II *a*); and a basalt fragment on which is roughly hammered out a design of a camel, with a Safaitic inscription, from Kara Qatafi, Transjordan, given by Group-Captain L. Rees, V.C., R.A.F., which is probably not older than the first centuries of the Christian era (Pl. II *b*). Also a painted limestone sejant sphinx, of Syrian type (XVIIIth Dynasty), given by Lady Butt; and part of a trilobed red ware vessel with white painted decoration, of the early predynastic period, given by Denis Buxton, Esq., F.S.A.

Among recent purchases may be mentioned specially a prehistoric painted ox-skull from over the door of a hut or kraal (?), or placed on a grave (Pl. II *c*); a fine set of flint knives of the Old Kingdom and the Predynastic period (Plate II *d*); a cylinder-seal of King Ne-user-Re' (VIth Dynasty, *c.* 2600 B.C.); a piece of

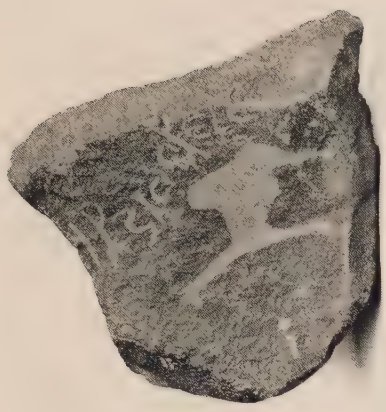


a

II *a*. BRONZE AGE RHYTONS FROM ARABIA
 II *c*. PREHISTORIC PAINTED OX-SKULL FROM EGYPT



c



b

II *b*. SAFAÏTIC INSCRIPTION



d

II *d*. FLINT KNIVES: PRE-DYNASTIC AND OLD
 KINGDOM



III *a*. STELE OF XIITH DYNASTY



III *b*. STELE OF XXXTH DYNASTY

an alabaster vase with inscription of Queen Aahmes-Nefertari (c. 1550 B.C.), and a stone plaque with an inscription of P̄hemneter, high-priest of Ptah at Memphis; eight Egyptian stelae of various periods from the VIIIth to the XXXth Dynasty, including one of a chief named Iniotef, a good example of the rougher work of the XIth Dynasty (Pl. III *a*); one of a priestess holding a mirror, of the better style of the same dynasty, as at Dair al-bahri, in fine limestone; one of late XVIIIth Dynasty type, showing the influence of the Akhenaten tradition in ordinary art; one with an inscription and group of Pharaoh Necho offering to Osiris on behalf of the deceased, and one in a very unusual hellenizing style of the XXXth Dynasty, showing a priest wearing a cloak apparently blown about by the wind (Pl. III *b*). A grey granite pedestal of a statue of Meritamon, wife of Ramses II, has also been acquired.

5. A PAINTED KYLIX OF THE AMARNA PERIOD.

A PAINTED kylix of the Amarna period, probably from al-Amarna, has recently been acquired by the Egyptian Department. It is of thin ware on a small foot, and is painted in blue and red with black lines (Plate IV *a*). The design is one of simple petals with two *uṣat*-eyes on *neb*-signs. H. $3\frac{3}{8}$ inches (8.6 cm.); D. $7\frac{1}{4}$ inches (18.45 cm.); D. of foot $1\frac{1}{8}$ inch (4.2 cm.). H. R. H.

6. A HITTITE CYLINDER-SEAL.

MR. OSCAR RAPHAEL, F.S.A., has recently given a Hittite cylinder-seal of brown stone, on which are cut figures of deities with between them a full-face naked figure holding snakes, above which are two birds, a winged sphinx and a lion with a coil-pattern between them, and the figure of the donor or dedicator, a man in a long robe, with the lunar crescent and a tree near him (Plate IV *c*). The work is typical of the Hittite glyptic style about 1200–1000 B.C., and is a notable addition to the small collection of Hittite seals possessed by the Museum. It is $\frac{7}{8}$ inch (2.45 cm.) in length.

H. R. H.

7. EARLY PERSIAN POTTERY FROM NIHAVAND.

THE Department of Egyptian and Assyrian Antiquities has acquired recently a number of vases of painted pottery from Nihavand in Western Persia, of the early Bronze Age. This pottery is nearly related to that of the second city of Susa, and may be dated about 2500 B.C. Besides geometric and trees and leaf motives, the painters were very fond of birds, especially a flying eagle (?), which becomes stylized to a remarkable degree. Plate V *a* shows the bird in an unusually naturalistic form; Plate V *b* shows the formal stylizing of the design, on which it is only just possible to recognize the head and wings of the bird. The forms of the vases distinctly show the influence of metal prototypes. With this early ware were acquired some smaller vases of somewhat later date with plainer or no decoration (Plate V *c*). The tallest vase in Plate V *b* is 11 inches (27.9 cm.) high. Plate V *a* is 8½ inches (21.6 cm.) high.

H. R. H.

8. PERSIAN DAGGERS: EARLY BRONZE AGE.

TWO copper or bronze daggers have also been acquired from Nihavand, with hilts unusually long in proportion to the blades. They are in one piece with the blade, in the Caucasian-Persian fashion, and had inlaid handles, probably of ivory or fine wood. The longer is 14½ inches (36.75 cm.) long, with handle 5½ inches (14 cm.) in length. The smaller is broken. (Plate IV *b*.)

H. R. H.

9. KASSITE AND SUMERIAN SEALS.

A FINE cylinder-seal of green felspar, of the Kassite period, has recently been bought. The design is of two lions fighting: the inscription is a dedication to the Kassite god Shugamuna. Length 1½ inch (3.75 cm.). (Plate IV *d*.) Two small Sumerian stamp-seals have also been bought (Plate IV *e, f*) with roughly cut scenes of a worshipper and his god (⅝ inch, 1.6 cm.: ¾ inch, 2.25 cm.).

H. R. H.

10. A RELIEF OF SARAPIS.

THE Department of Greek and Roman Antiquities has acquired an interesting representation of the god Sarapis (Plate VI), which takes the form of a basalt disk from Egypt, on the front of



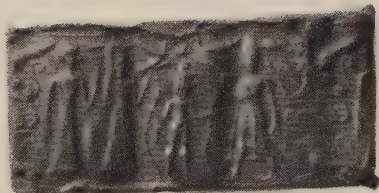
a



b



c



d



e



g



f

IV *a*. KYLIX OF AMARNA PERIOD.

b. BRONZE AGE DAGGERS FROM NIHAVAND.

c. HITTITE CYLINDER-SEAL.

d. KASSITE CYLINDER-SEAL.

e, f. SUMERIAN STAMP-SEALS.

g. PHOENICIAN AMULET-CASE.



a



c

V. EARLY PERSIAN POTTERY FROM NIHAVAND



a



b

VI. RELIEF OF SARAPIS



VII. PAINTED PEBBLES FROM MAS D'AZIL

which is a bust of the deity in relief, surrounded by rays and wearing the usual *calathos* head-dress. It is a finely conceived and well-executed work of about the latter half of the first century after Christ. Additional interest is given to the disk by the inscription engraved on the back, which records in somewhat curious Greek the dedication of a *Basileion* by Flavius Didymianos, his mother and brothers, with Flavius Isis and Claudius Eutyches also called Asklepiades. Though the name of the god is not given, the dedication is presumably that of a domestic shrine to Sarapis. It is worth noting that there are three deep round sinkings on the rim of the disk at the back, indicating that it has been attached to a wall, and that the inscription was consequently invisible.

H. B. W.

11. MAS D'AZIL PAINTED PEBBLES.

TILL the present series of ten (Plate VII) was acquired through the Abbé Breuil, the Museum had only three examples of these mysterious relics of man from the close of the palaeolithic period. The first specimens published were due to the researches of Édouard Piette, who reproduced several in colour in *L'Anthropologie*, vii, 1896 (portfolio of plates). In 1924 other coloured illustrations were given by Dr. H. Obermaier (*Fossil Man in Spain*, pl. xxiii), who in 1915 explained these symbols as conventional geometrical versions of the human form, after the Abbé Breuil had pointed out the relation between the painted pebbles of Mas d'Azil and the mural paintings of Andalusia. The artistic sense had been lost, and the naturalistic drawings of the caves had given way to monotonous patterns, without any noticeable change in the population. The symbols have one feature in common with the alphabet—that they are abbreviated forms of pictures representing human beings, animals or things; but in spite of premature conclusions, they are not in themselves alphabetical, and probably had more to do with ancestor-worship than with sympathetic magic, the latter being often assigned as the motive of cave-art in general. Painted pebbles are of rare occurrence, the best-known site besides Mas d'Azil (Ariège) being Birseck cave near Arlesheim in Switzerland. A few have been found in Britain, but those from the Keiss brochs, Caithness, can no

longer be assigned to this culture (*Proc. Soc. Antiq. Scot.*, lvi. 272). Several patterns can be discerned in the present series, which are all executed in red paint (oxide of iron) on a dark grey slaty stone, rounded in the bed of the torrent Arise which flows through the cavern. Dots, ovals, dashes, zigzags and borders are the most frequent elements, and sometimes occur on both faces, like the imperfect top specimen on the plate. The Mas d'Azil culture is sometimes called Epipalaeolithic, and seems to be the lineal descendant of La Madeleine, which ended about 10000 B. C. R. A. S.

12. CERAMIC ACQUISITIONS FROM THE NEAR EAST.

ADDITIONS made in April to the collection of Near-Eastern pottery include several interesting objects. Plate VIII *a* is a bottle of typical Persian form and made of the sandy white material common to the potteries of the Near East from the twelfth century onwards. It has ornament moulded in low relief consisting of Cufic characters enclosed by foliage scrolls, and it is covered, except in the region of the base, with a fine emerald-green glaze. The characters comprise the usual formulae for blessings, happiness, &c.; but the remarkable feature of the piece is its glaze. Similar pottery with reliefs under a blue glaze is not uncommon among the wares assigned to Rhages and Sultanabad; but the green glaze is a rare occurrence.

With this bottle is a ewer (Plate VIII *b*) of pleasing form, and with a channelled spout which is evidently borrowed from a metal model. It also has ornament moulded in low relief, but under a pale turquoise-blue glaze. On one side of the neck is a panel with a hawk, and on the other ornamental Cufic lettering; while on the shoulder is a band of formal inscriptions in a seeded ground. Both these specimens should date from the thirteenth century.

The third object (Plate IX) is a dish of rough technique but pleasing design. It has a red earthenware body which is covered with a slip of white clay on the upper surface, and on this the design is painted in brown-black and light blue under a clear glaze. The dish presents the appearance of a large flower against which is seen a flying duck. Here we have a departure from the usual intricate designs of the Near East to a more spacious decoration which is



a



b

VIII. PERSIAN POTTERY, THIRTEENTH CENTURY



IX. PERSIAN DISH, FOURTEENTH CENTURY

clearly inspired by Chinese art. It should be added that the white ground is powdered with specks of brown which seem to come from ferruginous particles sprinkled over the ware. The ware is of a type which is generally attributed to Veramin, near Rhages, and to the fourteenth century; but it must be admitted that the locality rests on traders' evidence alone.

A fourth acquisition is a curious ewer, of the aquamanile class, in the form of an ox with a highly conventionalized figure of a man on its back. This figure is utilized as the filler for the vessel, and the mouth of the ox is the spout. The tail is curled over to make a supplementary handle, and it ends, oddly enough, in an animal's head. On the body of the ox are trappings which include a sort of quilt with designs of winged sphinxes and foliage in low relief. The whole is covered with an opaque turquoise glaze and may be of Rhages ware of the thirteenth century.

There are besides two specimens of Rakka ware of the same period, one a fine deep bowl with aubergine purple glaze on the exterior over a boldly carved design; and the other a lamp shaped like a European hand-candlestick, but with a cup with three radiating spouts in place of the nozzle: it has a pale turquoise glaze. Both should be of thirteenth-century date.

Another interesting acquisition is a Syrian pottery albarello of graceful form and painted in blue under a clear glaze with floral scrolls and borders of 'false gadroons' in the style of Chinese blue and white porcelain of the early Ming period. The shape of this vase suggests a date in the fifteenth century.

Finally the Museum has received on indefinite loan from the National Museums of France a consignment of pottery fragments, with a few complete pieces, from the excavations at Susa. These come from an upper stratum where the objects found were mostly of the early Islamic period. They include many types which were also found at Samarra on the Tigris, such as lustred pottery, blue-painted pottery, thin pottery with stamped reliefs, unglazed ware with designs in thick blue enamel, pottery with splashed glaze in Chinese style, and some blue-glazed wares which may be a little earlier than Islam.

It is interesting to have these specimens from a Persian site to

compare with the Mesopotamian fragments from Samarra; and we record with pleasure the friendly act of the French authorities in sending them.

R. L. H.

13. ORIENTAL MANUSCRIPTS.

AMONG the very numerous manuscripts which have lately been acquired by the Department of Oriental Printed Books and Manuscripts the following call for especial mention:

1. A wooden tablet, $23\frac{1}{2}$ inches long and $5\frac{1}{2}$ inches wide, inscribed on both sides with Chinese Buddhist texts, which has been presented by His Majesty the King. This was written on behalf of the Nichiren Church of Japan by one of its leading representatives, the Reverend Giryu Takami, and testifies to the profound anxiety felt throughout Japan on the occasion of His Majesty the King's recent illness and to the severe mortifications of the flesh to which the Reverend Giryu Takami subjected himself in order to move the divine powers to restore His Majesty to health.

2. A fine manuscript of Se'adyah al-Faiyūmi's Arabic translation of the Pentateuch. To Se'adyah, more than to any other scholar, the modern intellectual movement in Jewish religious thought owes its origin, and his version of the Pentateuch may be compared in its influence upon Jewry to Luther's German Bible among Protestants. The present manuscript for the most part belongs to the thirteenth or early fourteenth century; but six folios (18-23) appear to be about a century older, and folios 1-16 are of the sixteenth century.

3. A folio volume containing the *Ḳur'ān* from *Sūrah* LII to the end, with some folios from the preceding part, accompanied by a Persian commentary which may be that of Rashīd ul-Dīn Faḡl Ullāh al-Hamadāni (*obit* A.D. 1327). The Arabic text is written in a magnificent *thulth* script, embellished with fine illuminations in gold and colours, and the Persian is in an elegant *naskhi* hand. The writing and illuminations indicate that the date must be the thirteenth or fourteenth century.

4. A folio manuscript containing Abu 'l-Laith Naṣr al-Samar-kandī's *Mukhtalif al-riwāyah*, an Arabic treatise on the varying



X. CRUCIFIXION, FROM A PORTUGUESE MISSAL, 1512

traditions of the Ḥanafī school of jurisprudence, together with the commentary of Abū Ḥafṣ 'Umar al-Nasafī; a fine copy, of the late thirteenth or early fourteenth century.

5. A poem on the Legend of Iskandar (i.e. Alexander the Great), with a full prose interpretation, both in Western Turkish. This work seems to be unknown to bibliographers. The manuscript is a well-written small quarto, the script pointing to a date in the seventeenth century.

L. D. B.

14. ADDITIONS TO THE DEPARTMENT OF PRINTED BOOKS.

THE Department of Printed Books has recently acquired a copy of an apparently unrecorded early Portuguese Missal printed in Spain, the 'Missale secundū ritū ⁊ consuetudinē alme Bracharensis ecclesie', issued from the press of Juan de Porras, Salamanca, 'octauo idus Martij, 1512'. The Museum already possessed what appears to be the only recorded copy of the Breviary for the same use, issued from the same press in 1511. The Missal is printed in black and red, and has numerous large and small woodcuts. The Crucifixion cut is reproduced herewith (Plate X).

The Department has also acquired a copy, believed to be unique, of the first edition of Lord Herbert of Cherbury's 'De veritate, prout distinguitur a revelatione, a verisimili, a possibili, et a falso', published in Paris in 1624, the author being at the time ambassador in that city. This is believed to be the earliest purely metaphysical treatise written by an Englishman, and the existence of this edition has hitherto been known only from a reference in Lord Herbert's *Autobiography*. It was reprinted in London in 1633, and a copy of that edition has been hitherto the earliest in the Museum collection.

Another interesting addition to the Library is a copy of the very scarce first edition of John Speed's 'Prospect of the most famous parts of the World', published in London in 1627. This edition of this celebrated atlas was, until comparatively lately, unknown to bibliographers, who persisted in recording the edition of 1631 as the first. It is bound up with a copy of the fourth edition of Speed's 'Theatre

of the Empire of Great Britain' (London, 1627), with which it was probably issued. The Museum possesses a copy of the 'Theatre' dated 1627; it is not, however, a duplicate of that now acquired, but a different issue bearing the same date.

R. F. S.

15. SIXTEENTH-CENTURY DRAWINGS.

THE Museum has been fortunate enough to acquire three very interesting drawings of the early sixteenth century which occurred, all under wrong attributions, in a sale at Christie's on 11 February that included a small parcel of drawings from the collection, dispersed about thirty years ago, of F. Abbott, of Edinburgh. The drawings now bought by the Museum were formerly in the collection of Sir Thomas Lawrence.

The first (Plate XI) is a fine signed example of Hans Burgkmair, the leading painter and illustrator of the early Renaissance at Augsburg, representing the Visitation. St. Joseph, equipped for travelling with staff and flask, as in representations of the Flight into Egypt, attends the Virgin Mary, who clasps the hands of Elizabeth at the door of a Renaissance building. The drawing is in pen-and-ink with indian-ink wash, in a fine state of preservation. Burgkmair's drawings are rare, and the Department, which possesses a very fine black chalk drawing by this artist, had previously nothing similar to this in technique.

The second drawing from this sale is a fine example of Flemish pen draughtsmanship about 1520, by an unknown artist of the Antwerp school. It represents the story of Aristotle and Phyllis, which occurs on a fine unique woodcut by Lucas van Leyden at Paris and was popular with artists of that period (Baldung, Burgkmair, &c.) as one of a set of examples of wise men led into folly by the influence of women.

The third, a pen-and-ink drawing, with indian-ink wash, representing Judith and Holofernes, has been given by Mr. Henry Van den Bergh through the National Art-Collections Fund. It is also to be dated about 1520, but belongs to the Dutch school, and is by an artist influenced by Lucas van Leyden, to whom other drawings can be ascribed though his name is not known.

C. D.



XI. THE VISITATION, BY HANS BURGKMAIR

16. PRINTS AND DRAWINGS: MISCELLANEOUS ACQUISITIONS.

DRRAWINGS by old masters recently acquired include a drawing dated 1562, of the Continnence of Scipio, attributed to Pieter Aertsen (1507-75), of whom no drawings were previously in the Museum, and a charming water-colour, representing the Castle of Melissa in Calabria, by J. L. Desprez, one of the artists who accompanied Richard de St. Non on his travels in Italy and Sicily. This subject, like the two water-colours by Chatelet acquired last year, was engraved in the 'Voyage Pittoresque'.

A selection of thirty etchings by the Antwerp artist Cornelis Schut and two good specimens of another Flemish etcher, A. F. Bargas, 'Mariage de Campagne' and 'Marché de Campagne', are among the prints by old masters acquired during the last quarter.

Among English drawings recently acquired are a characteristic group of figures in water-colours by the interesting insane artist, Richard Dadd (1819-87) and two early pencil portraits by George Richmond, R.A., who is at present very slightly represented. One of these is the portrait (1827) of Welby Sherman (who engraved a scarce mezzotint after Samuel Palmer, 'Evening', acquired at the same time). The other, dated '1 o'clock p.m. Saturday morning, May 25th, 1831', is the portrait of Henry Walter, whose fine portrait drawing of Palmer is in the Museum. This little group is an interesting addition to the work that the Museum possesses of the friends who gathered round Samuel Palmer at Shoreham, Kent.

Another acquisition connected with this group of artists, and also derived from the Richmond collection, is that of three small unknown engravings by Edward Calvert, whose *œuvre* already represented in the Department was hitherto believed to be complete. Two of these are line engravings of women's heads. The third is a woodcut of a woman standing, holding a lyre (inspired, according to a pencil note, by a Greek gem). The woodcut of this subject already in the Museum and placed with Calvert's work is signed 'W. S.' and was doubtless cut by Welby Sherman; the hitherto un-

known original has now been secured. A monotype attributed to Samuel Palmer, who is not otherwise known to have used this process, was in the same lot.

A colour print by Charles Benazech (1787), 'Daphnis and Amaryllis', is interesting as an example of the French technique of printing from several plates, carried to perfection by Janinet, which was rarely used in England.

Wenzel Jamnitzer's '*Perspectiva Corporum Regularium*', 1568, with numerous etchings by Jost Amman, is an important work for the history of etching in Germany in the second half of the sixteenth century. A set of proofs before letters of the beautiful title-pages to the separate parts was presented by the late Mr. Max Rosenheim in 1904, but the other etchings with which the book is profusely illustrated are new to the collection.

The National Art-Collections Fund has presented nine etchings by Seymour Haden, in states wanted to complete the collection of his work, selected from prints bequeathed to the Fund by the late Mr. C. M. Powell.

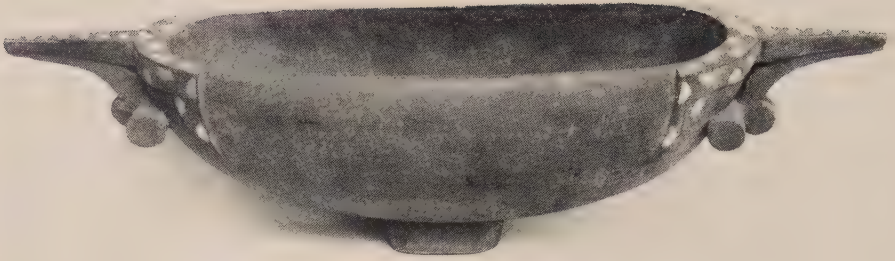
The annual gift of modern prints by the Contemporary Art Society was this year on a smaller scale than usual, the collection of the Society being still in active circulation among provincial galleries. The prints recently given include a fine series of four large woodcuts, 'The Paradise Sonata', by Max Svabinsky, of Prague; 'The Seine at Paris', a woodcut by another Czech engraver, Vladimir Silovsky; the 'Interior of S. Sofia, Constantinople', by an American etcher, Philip Giddens; colour prints by W. Giles and J. Platt, and a portrait of the Belgian poet Verhaeren, by Armand Rassenfosse.

Among other modern prints recently presented are two of the little-known etchings by J. M. Swan, R.A., 'the violinist Chappel' (in two states) and 'Leopard reclining'; two dry-points by H. Rushbury, A.R.A., of Lothbury Court and Governor's Court, Bank of England (presented by the Governor and Company of the Bank of England); three etchings by G. L. Brockhurst, A.R.A., and three by Anthony Raine-Barker. Selections of proofs by two modern French wood-engravers, Alfred Latour and Fernand Siméon, have been acquired by gift and purchase respectively.

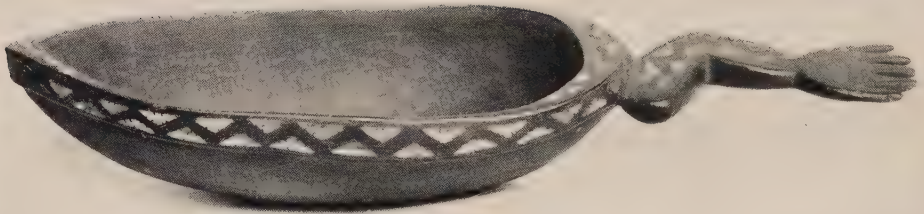
C. D.



XII. IVORY FLY-WHISK HANDLE FROM BENIN



a



b

XIII. MELANESIAN FOOD-BOWLS

17. CARVED IVORY FLY-WHISK HANDLE FROM BENIN.

THE Trustees of the Christy Collection have recently presented to the Ethnographical Department an excellent and typical example of early carving in ivory by the natives of Benin in Southern Nigeria. (See Plate XII.) It belongs to a class of objects of which only some half-dozen are known to exist, and which have with some probability been explained as the handles of fly-whisks, such as are believed to have been carried formerly as symbols of rank or office. It terminates in the figure of a native woman, represented as wearing a beaded head-dress and necklace, similar to those of the well-known girl's head in bronze. Above her ears are quatrefoil ornaments from which depend a pair of locks carved in openwork on either side. Unfortunately both the hands of the figure are missing, but it may be presumed that they were originally depicted in the act of striking a gong with a stick, as in the case of the few other known examples. The head, is, as usual, so much worn with handling that the features are barely distinguishable. The squared distal end, ornamented with an interlaced pattern in relief, is hollow and provided with four pairs of small holes for the attachment of the functional part of the whisk, which generally consisted of a horse's tail. This part of the carving is also considerably worn with use, and the whole piece shows signs of weathering and age. It may confidently be ascribed to the sixteenth or seventeenth century, when, partly no doubt in response to the stimulation of recent European contact, the artistic impulse of the Benin people attained its highest and most distinctive forms of expression in bronze and ivory. (Length $12\frac{1}{2}$ inches.) (Cf. C. H. Read and O. M. Dalton, *Antiquities from the City of Benin . . . in the British Museum*, London, 1899, p. 40; F. von Luschan, *Altertümer von Benin*, Berlin, 1919, p. 476.) H. J. B.

18. WOODEN FOOD-BOWLS FROM THE SOLOMON ISLANDS: LEVERHULME GIFT.

A NUMBER of interesting objects from the Solomon Islands and other parts of Melanesia have recently been added to the Ethnographical collections by the gift of Lord Leverhulme. These

include a canoe inlaid with shell, about 15 feet in length, with double human heads carved on the raised prow and stern, probably from New Georgia, and various types of wooden food-bowls used at feasts. Two of the latter are illustrated in Plate XIII, figs. *a* and *b*. To judge from their style, they are both from the northern end of San Christoval, or more probably from the adjacent small island of Ulawa. Fig. *a*, measuring 4 ft. 2 in. in length by 1 ft. 4 in. in breadth, is evidently one of the larger bowls in which yam mash or yam soup was prepared, the latter by the primitive method of dropping heated stones into it. Both bowls are carved of the light wood of the *tapa'a*, known in Queensland as the milkwood tree, and have the surface blackened with juice from the *o'a* tree (*Bischoffia javanica*) mixed with charcoal. Their borders and ends are handsomely ornamented with inlaid pieces of cone and pearl shell respectively, a form of decoration characteristic of this region. The 'wing and beak' design of the carved ends of the larger bowl is probably derived from the frigate bird, which is often represented in more realistic style on these bowls; in fig. *b*, which is 18 inches in length, the handle takes the rarer form of a bent human arm, suggesting that it was used as a ladle.

The collection also includes two fine specimens of ceremonial axes, from New Caledonia, with discoid heads of nephrite, formerly in the Rosehill collection of the late Earl of Northesk. A printed label attached to one states that it was obtained on the voyage of H.M.S. *Challenger*, 1873-6, although that vessel did not actually visit New Caledonia, but passed by way of the Central New Hebrides. They were both illustrated in Christie's Catalogue of 14 July 1924.

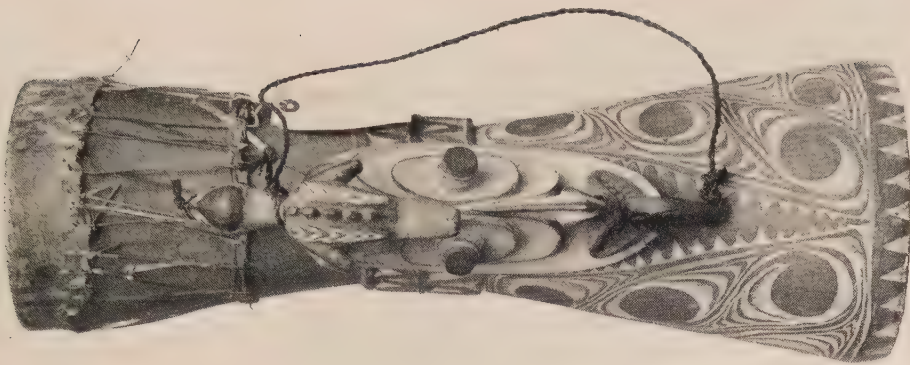
H. J. B.

19. CARVED DRUM FROM NEW GUINEA.

BY the generosity of the Rev. F. R. Bishop a fine specimen of a wooden drum from Northern Papua has been added to the Christy collection in the Ethnographical Department (Plate XIV). It is stated to have been collected in the middle region of the Sepik, and on stylistic grounds may be ascribed to the cultural area lying between 100 and 150 miles from the mouth of that river. It is cut



a



b

XIV. CARVED DRUM FROM NEW GUINEA

to the usual hour-glass shape from a single log of wood, hollowed throughout; the membrane is of mammal's skin fixed in position by cane lacing, which is tautened by the insertion of a bone peg. The waist is ornamented with two zones of zigzags in relief, and the whole of the lower half with a distinctive pattern of continuous spirals having very pronounced nuclei, which is characteristic of pottery from the same region. The sunk portions are painted white to emphasize the design.

The most interesting feature of this drum, however, is the handle. It is in the form of a somewhat grotesque human head, with protruding 'telescopic' eyes and elongated tongue, surmounted by a lifelike figure of a hornbill—presumably the wreathed hornbill (*Rhytidoceros plicatus*), the only species which occurs in New Guinea—although the grooves on the top of the bill have been omitted by the artist. The nose of the face has the septum pierced, as in life, and is provided with a small grass tassel; the hornbill is similarly adorned with a grass tuft through the nostrils.

Drum handles commonly assume human or bird forms in New Guinea, but the combination of the two motives is unusual. Although direct evidence is lacking, it is tempting to suppose that the hornbill represents the totem of the human face, which, in turn, may be that of an ancestral spirit. Our knowledge of the religious ideas of the Sepik River natives is lamentably meagre at present; but in New Ireland carved ancestral figures are commonly surmounted by birds, which are known to have a totemic significance. H. J. B.

20. BARON DE WALDECK'S JOURNAL.

A REMARKABLE example of longevity was afforded by Baron Jean Frédéric Maximilien de Waldeck, who, born at Prague 16 March 1766, died at Paris in his 110th year 29 April 1875. His attainment of that age was not due to any excessive care for his health and person. On the contrary, he had lived an unusually adventurous life, serving both by land and sea in the forces of the French Republic, and exploring in both Africa and America. It is probably his work in the latter continent which has made his name most widely known. His two volumes on the antiquities of Yucatan and Mexico (the litho-

graphs of the second of which were prepared by him at the age of a hundred) are well known to students of American archaeology, and some of his drawings, which represent elephants' heads, were referred to in *The Times* in 1927 during a controversy as to the origin of the Maya culture. A special interest therefore attaches to a recent acquisition by the Department of MSS. This (Add. MS. 41684) is a volume of Waldeck's journal, which in its present state (it has lost some leaves at the end) covers the period 14 October 1829–21 August 1837, during most of which time he was in Mexico. It is accompanied by a smaller volume (Add. MS. 41685) containing miscellaneous notes on the country. Neither seems to include any reference to the supposed representation of elephants on the Maya monuments, but the journal gives much information as to Waldeck's work and the conditions under which it was carried on, amid constant deluges of rain, sometimes in indifferent health, and with frequent interruptions. He seems to have been an honest man, though not incapable of deceit on occasion, for he records, 27 January 1835, that a map of Tabasco, given to an acquaintance, 'n'était pas, en aucune manière correcte' (*sic*; Waldeck's spelling is erratic), because he did not wish to give away all the information he possessed; and he frequently criticizes the work of predecessors; but he had clearly a strong conviction of a connexion between American and Asiatic culture, finding Indian deities on the Mexican monuments and once (5 May 1833) laconically recording at Palenque 'découvert un monument Égyptien dans les souterrains'. Since therefore actual photographs of an inscription at Palenque, in which Waldeck's drawings show the heads of elephants, reveal something quite different, his evidence, where it cannot be checked, must be regarded with caution.

It is, however, even more as a human document than for its scientific value that the journal is interesting, and it would repay publication as a record of enthusiastic work under innumerable difficulties and a revelation of a racy and on the whole, despite obvious foibles, attractive personality. To have worked, for the most part single-handed, through two or three rainy seasons in the tangled jungles of tropical America, when between 65 and 70, in frequent

peril from reptiles and wild beasts, and once actually bitten by a poisonous snake, would in any case be remarkable; but Waldeck also passed through a severe epidemic of cholera, two or three revolutions, and some violent quarrels with his companions, in the course of which he was repeatedly threatened with assassination. He was too in chronic want of money and had to resort to various expedients, the painting of portraits, the sale of books and scientific instruments, touting for subscriptions, and play (frequently unsuccessful), to raise funds for his daily needs. Finally, a generous grant from Lord Kingsborough relieved him of anxiety, and he was preparing, at his benefactor's wish, to start for Guatemala, when most of his papers and drawings were seized by the Mexican Government. He returned to Europe, to learn that Lord Kingsborough had died in a debtor's prison, and, to his great disgust, to be robbed of three pounds in a London omnibus.

The journal, beautifully written, in a small, exact hand, was apparently copied from his 'journal de poche'; but it was written on the spot, from time to time, and contains later additions and corrections. One of these is interesting, as it shows that he was at one time in error as to his age. He wrote under date 16 March 1830 'J'ai accompli mes 62 ans', but has altered the 2 to 4 and written in pencil below: 'Erreure je suis né en 66 et baptisé en 68'. H. I. B.

21. OTHER GIFTS.

AMONG other gifts received during the months of February to April, the following may be mentioned:—

Two engravings of the Bank of England, by H. Rushbury, A.R.A., presented by the Governors of the Bank.

A Mycenaean jar, probably from Cyprus, presented by Miss D. K. Pawle.

Four pottery vessels of the early Bronze Age from Nagyrev, Hungary, presented by L. C. G. Clarke, Esq., F.S.A.

Series of Asturian implements from the Riera Cave, Asturias, presented by the Conde de la Vega del Sella.

Roman and Early British pottery fragments, &c., from Skegness, presented by C. B. Wood, Esq.

Flint implements and flakes from Transjordan, presented by O. G. S. Crawford, Esq., F.S.A.

Flint implements from Ipswich and elsewhere, presented by J. Reid Moir, Esq.

Woven basket of cedar bark and wool, ornamented with totemic designs, from the Queen Charlotte Islands, presented by St. George Littledale, Esq.

Unique silver penny of David I of Scotland, struck at Carlisle, presented by L. A. Lawrence, Esq.

Rare bronze coin of Marcus Aurelius, Lucius Verus, and Lucilla, presented by Prof. P. O. Mabbott.

Twenty-one volumes (with a case of maps) of Mr. David Hunter Miller's Diary at the Peace Conference at Paris; one of a very limited number of copies printed, presented by the Carnegie Endowment for International Peace.

Several autograph MSS. of works by Mr. Henry Festing Jones, presented by A. T. Bartholomew, Esq.

Original signet-warrant of Henry VIII, 1512, conferring on Walter Copynger the privilege of wearing his bonnet in the King's presence: deposited on indefinite loan (with intention to bequeath) by the Rev. H. Copinger-Hill.

Autograph MSS. of works by Frances Hodgson Burnett, including parts of 'That Lass o' Lowries', 'A Lady of Quality,' and 'His Grace of Osmonde,' presented by Vivian Burnett, Esq.

One hundred and fifty-two drawings by H. C. Selous illustrating Ovid's Metamorphoses, presented by Mrs. Warren.

Jar of the Late Minoan III period from Crete, excavated by the late R. B. Seager, and presented by Christian T. Doll, Esq.

Carved wooden female figure used as a fetish by the Yassi Secret Society, Sierra Leone, presented by W. Page Rowe, Esq.

Series of ancient pottery vases, Chimu style, from Peru, presented by Mrs. H. Griffin.

Two palaeolithic hand-axes, &c., from the Vaal River, S. Africa, presented by F. G. Van Alphen, Esq.

Six brass figures of Hinduist deities, from India, presented by Lady Nugent.

Silver penny of Saxon date (probably a Danish imitation of a coin of Æthelred I), found at Lindisfarne, presented by H. M. Commissioners of Works.

Twenty-seven books (printed and MS.) in Persian and Arabic, dealing with the religious movement led by the Bāb in the nineteenth century, including letters and other documents, presented by Mr. Habibullah Huweyda, Persian Consul-General at Beirut.

Nine etchings by Seymour Haden and three portraits, bequeathed by Mr. C. M. Powell through the National Art-Collections Fund.

Gold annular brooch of the fourteenth century, found at Writtle, Essex, in 1847, presented by F. A. Harrison, Esq.

Flint implements from Sturry, Kent, &c., presented by J. P. T. Burchell, Esq., F.S.A.

Ancient pottery vase from the Gold Coast, presented by R. P. Wild, Esq.

Ethnographical series from Eastern Bolivia, presented by W. Bourke Borrowes, Esq.

Stone and bronze figures of Hinduist deities, from India, presented by Mrs. A. E. Pool.

Carved spears, &c., from New Guinea and Admiralty Islands, and a 'juju' from Kula, S. Nigeria, presented by Mrs. E. M. Maxwell.

Thirty pieces of early Islamic pottery, excavated at Susa, deposited on indefinite loan by the Directorate of the National Museums, Paris.

Selection of twenty-eight silver Iberian coins of the second century B. C. (nine from a hoard found at Cordoba, and the remainder apparently from a similar find), presented by Dr. W. L. Hildburgh, F.S.A.

Selection of 106 Roman bronze coins of the end of the fourth century, from the Weymouth Bay Estate hoard, presented by the owners of the hoard, R. B. Taylor, Esq., W. E. Tucker, Esq., and A. J. Mayne, Esq.

EXHIBITIONS.

I. BRITISH DRAWINGS AND ETCHINGS OF THE NINETEENTH CENTURY.

THE exhibition of British drawings of the nineteenth century contains a representative selection, as regards both subject and style of drawing, of the great mass of material that the Department contains. Some celebrated drawings are included, and many that are unfamiliar, this part of the collection being less explored by students than the drawings of the foreign schools. Recent exhibitions having been devoted to the work of Blake and to the Norwich School, these artists are now sparingly represented, and in general it must be understood that only a few picked specimens could be exhibited of artists, by whom in most cases numerous other drawings are in the collection.

Among portraits, those by Lawrence, Harlow, and Wilkie, the sturdy 'Samuel Palmer' by Walter, and Margaret Carpenter's drawing of Felix Slade may be mentioned, while silver-points by Strang (Richard Garnett and William Sharp) and pastels by Rothenstein (John Davidson and Charles Shannon) occur at the close, where a few early works of artists still living are hung. Special groups have been arranged of Alfred Stevens; of the disciples of Blake (George Richmond, Palmer, Calvert); of the Pre-Raphaelites (Holman Hunt, Rossetti, Millais, Collins, Madox Brown, and the later generation, Burne-Jones and Simeon Solomon); and of late-Victorian academic artists like Leighton, Watt, Poynter, Albert Moore, and Sir William Richmond. Among animal painters, Landseer, Briton Riviere, Stott, and especially Swan are well represented. By landscape artists almost entirely works in monochrome have been chosen, fine examples being included of Crome, Cotman, De Wint, Constable, and many more. The work of black-and-white illustrators is also exemplified, and in particular that of the *Punch* artists (Leech, Keene, Du Maurier, Tenniel, Phil May), while Beardsley represents a different tendency.

In another compartment of the gallery is hung a fine selection of original etchings of the nineteenth century, illustrating the Norwich School and the Scottish masters of dry-point and etching about 1820

(Wilkie and Geddes), then Samuel Palmer and Charles Keene, who lead on to the etchers chiefly associated with the great revival of etching that took place about 1850, Whistler and Seymour Haden. Legros, though a Frenchman, is included on account of the great influence that he exerted, when Professor at the Slade School, on British etching, and his two leading disciples, Strang and Holroyd, have considerable groups, while the last is devoted to the early work (before 1900) of a living etcher, Sir D. Y. Cameron, R.A. C. D.

II. JAPANESE SCREENS AND INDIAN PAINTINGS.

AN exhibition of Japanese screens, with a small selection of Indian paintings, was opened on 16 May, and will be on view throughout the summer. Though the Museum is by no means as rich as could be wished in Japanese screen-painting, the series chosen from the collection for the present exhibition gives a fairly adequate idea of the various schools and styles. The screen deposited on loan by the Hon. Mrs. Robert Wood, a scene from a story, perhaps the *Ise Monogatari*, is typical of the Tosa school of the fourteenth to the fifteenth centuries. This is the most purely Japanese school, quite independent of Chinese models. The conception is boldly decorative. Straight lines and angles, foiled by curving forms, play a much greater part in the design than with the Chinese. But the decorative scheme, with its gold ground and glowing colour, only enhances the summary force and dramatic intensity of the figure drawing. A screen attributed to Unkoku Tōgan (sixteenth century) represents the utterly contrasted Chinese style, with its lake and crags, fishing-boats and twisted pines, painted in monochrome. Kanō Yeitoku, and later Sōtatsu, Kōrin, and their followers, sought to fuse together the rich colour and decorative design of the Tosa school with the unified and vigorous simplicity of the Chinese style. Examples of this effort are shown in the exhibition. A pair of screens of uncertain authorship, 'Bamboos in Snow', is particularly noteworthy for its singleness of motive combined with complex subtleties of drawing and colour within the main masses. On the opposite wall is a pair of screens by Tanyu (seventeenth century) 'Moonlight and Mist', painted in ink in the Chinese tradition with this master's audacious virtuosity of

brush but tranquil in its general effect of vast spaces and shapes of hills dimly rising from milky vapour. A two-leaf screen by Hōitsu, 'Young Fir and Red Acacia', with its gleaming harmonies of sharp green and flame-red on a silver ground, shows a later phase of the Kōrin school, influenced by the naturalistic movement of the late eighteenth century.

The Indian paintings are chosen from the fine series in the Sub-Department. Both Mogul and Hindu schools are represented in works dating from the sixteenth to the nineteenth century. A few recent acquisitions are included. L. B.

RECENT PUBLICATIONS.

IN the last part of the QUARTERLY (vol. iii, p. 116) mention was made of an exhibition of Twentieth-century Foreign Printing, arranged in view of the International Typographic Conference to be held in London during April. Before the actual date of the Conference, the scope of the exhibition was enlarged, and its usefulness increased, by the generous offer of the Lanston Monotype Corporation to print an illustrated catalogue of it. In view of this offer, which the Trustees accepted with gratitude, it was thought best to enlarge the exhibition by including in it examples of English as well as of foreign printing, thus making it a conspectus of fine printing within the last decade. The exhibition, as thus rearranged and catalogued, contains specimens from the following countries (with the number of volumes shown in brackets): Great Britain (66), United States (27), Germany (27), Holland (17), Belgium (2), France (24), Spain (9), Italy (6), Switzerland (1), Denmark (1), Norway (1), Sweden (2), Poland (2), Czecho-Slovakia (3).

The descriptions in the Catalogue state in each case not only the name of the printer but the character of the types used. Eight facsimiles are inserted, three being from English books, two from American (by Bruce Rogers and Updike), one from German, one from Dutch, and one from French. In addition, the Catalogue is itself an exhibit, being the first use of a monotype recutting of the fount used in Pietro Bembo's *De Aetna* (Venice, Aldus 1495). It is printed at the Cambridge University Press, and is sold for half a crown.

It will be remembered that the Lanston Monotype Company in 1927 produced a sumptuous Catalogue of the exhibition of Greek Printing Types then arranged in the Museum, and presented the whole edition to the Trustees, to be sold for the benefit of the funds of the Department of Printed Books, the proceeds to be applied especially to the purchase of finely printed books. This generous offer (which proved highly beneficial in the previous instance) has been renewed in the case of the present cheaper publication, which will be found to be a very pleasing record of an interesting exhibition.

The object of these exhibitions is to encourage public and trade interest in good printing, a movement in which this country has held a foremost place since the days of William Morris. The example and practice of the Lanston Monotype Corporation prove that the most modern developments of typographical machinery can be placed at the service of the best art. Some of their recent experiments in fine printing (applicable to small volumes no less than large) are quite charming.

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THE second edition of the little handbook entitled *How to Observe in Archaeology* (2s. 6d.) has been extensively revised. As is stated in the Preface, Mr. C. L. Woolley has made large additions to the chapter on 'Method', in the light of his experiences at Ur, while Messrs. R. A. Smith, E. J. Forsdyke, and G. M. Fitzgerald have revised or rewritten the sections dealing with the Stone Age, Greece, and Palestine respectively. A short note on Mines and Quarries has been added by Mr. O. Davies. The appendix dealing with Laws of Antiquities has been expanded, so that it now gives summaries of the laws in force in Greece, Turkey, Cyprus, Egypt, Palestine, and Iraq, together with the principles laid down by the Archaeological Joint Committee in 1921 as desirable for the administration of antiquities in mandated and similar territories, on which were based the recommendations put forward by the International Committee in Paris for adoption by the League of Nations. While, on the one hand, it is now generally recognized that the Governments of lands possessing objects of archaeological interest are entitled to reserve the prior right to any object found in excavation, it is also explicitly recognized

everywhere except in Greece and in Turkey that it is both wise and just to allow the excavator a liberal return for his labour and expense. The position of Greece in this respect of course stands on a special footing; but if archaeological research is to be pursued in Asia Minor, as is much to be desired, it is almost essential that Turkey should come into line with Egypt, Syria, Palestine, and Iraq.

This little volume, which owes both its origin and its revision to Mr. G. F. Hill, is a most valuable handbook for the traveller with archaeological tastes, and can also be used with advantage in museums at home.

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IN the course of the present year the monastery founded by St. Benedict at Monte Cassino in A. D. 529 celebrates its fourteen hundredth anniversary. By its foundation, by its famous library, and by the special school of calligraphy which was formed there, Monte Cassino can claim to be the fountain-head of the great school of learning for which the Benedictine Order is illustrious. The Trustees of the British Museum have accordingly thought it appropriate to offer, as their contribution to the celebration of this anniversary, a reproduction of a manuscript in their possession which originally emanated from the scriptorium of Monte Cassino itself. This is Additional MS. 30337, an *Exultet* Roll, written probably about the years 1070-80, which is believed to have remained at Monte Cassino until the beginning of the nineteenth century, and was acquired by the British Museum in 1877.

An *Exultet* Roll forms part of the ritual of the ceremony of the Blessing of the Candle, which takes place on Easter Eve in the Roman Church, symbolizing both the pillar of fire which went before the Israelites in the wilderness and the Resurrection of Our Lord. During the ceremony a long passage is chanted, beginning with the words *Exultet iam angelica turba*. This was written out on a separate roll, with the musical pneumas, and was often decorated with pictures. The roll is written vertically, not horizontally (i. e. with the lines running across its width, not disposed in columns along its length), and as the reader proceeded with his chanting, the upper portion of the roll was allowed to slip over the front of the desk,

facing the congregation; and in order that the pictures on it might be intelligible to the congregation, they are placed upside down in relation to the text. Such rolls were largely produced at Monte Cassino in the second half of the eleventh century, and this is perhaps the finest of them. As now reproduced, it occupies nineteen plates of folio size, accompanied by a description by Mr. J. P. Gilson, and placed in a portfolio. The style of illumination is Byzantine in its origin, and the writing is the 'Beneventan' script characteristic of Monte Cassino.

A copy of this publication has of course been presented to the monastery of Monte Cassino, and another (the first delivered from the press) was personally offered to His Holiness Pope Pius XI, who, as a scholar and librarian, took a lively and expert interest in it.

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A SECOND edition has been published of the *Guide to the Select Greek and Latin Inscriptions exhibited in the Department of Greek and Roman Antiquities*, first issued in 1917. The alterations, both in contents and in arrangement, are slight, and it is hoped that the Guide, with its table of alphabets and facsimiles of some of the most interesting inscriptions, will continue to serve as an introduction to classical epigraphy and to the inscriptional sources of classical history.

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A PUBLICATION which, though not official, is closely connected with the Museum is *A Century of Exploration at Nineveh*, by R. Campbell Thompson and R. W. Hutchinson (Luzac & Co., 7s. 6d.). This book comprises a summary of previous excavations on the great mound of Kuyunjik, from Rich, Botta, and Layard down to Rassam and Budge, and then in fuller detail those in which Mr. Campbell Thompson was himself concerned, first in conjunction with L. W. King in 1902-5, and then again recently with Mr. Hutchinson in 1927-8. This last season's work is fully described, and the present volume takes in respect of it an authoritative position in the annals of Assyrian excavation. There is much more work to be done at Kuyunjik, and the first and most obvious duty is to clear the palace of Ashurnasirpal, of which a corner was discovered at the end of the last season. This is the earliest palace as yet brought to

light at Kuyunjik, but Mr. Thompson indicates that there may be others earlier yet to be found. Mr. Thompson and Mr. Hutchinson intend to resume work next autumn, and with a view to raising funds for the purpose Mr. Thompson had generously offered to place a large number of copies of his book on sale at the Museum, the proceeds to be devoted to the excavation fund. Now, through the liberality of Sir Charles Hyde and through the appropriation to this purpose of the income of the Gertrude Bell bequest, it is hoped that sufficient funds are available for some seasons' work, without imposing this sacrifice on Mr. Thompson. Mr. Thompson will be digging on behalf of the Museum, which has such a special historical position with regard to the Mound of Kuyunjik, and the excavator's share of the objects found will, so far as they are needed, come to the Museum.

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A SHORT pamphlet on *Scarabs*, by H. R. Hall, has been added to the series of Museum publications for the benefit of those who are interested in Egyptian or Assyrian archaeology, and who, while not being experts themselves, desire to have the results of the best expert knowledge. It explains the various shapes, materials, and uses of the scarab in Egypt, with the variations characteristic of different periods, and gives drawings and photographs of typical specimens. Finally, while describing a few of the most glaring types of forgeries by which the credulous traveller is deceived, it warns him that 'rules by which forged scarabs can be told from genuine, which are often asked for, are impossible to give.'

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THREE additions have been made to the series of coloured reproductions of Chinese paintings (5s. each). One of these, a picture of Pekingese dogs, is of the same general character as others in the series, but the other two break rather fresh ground, being reproductions of two of the Buddhist paintings found by Sir Aurel Stein at the caves of the Thousand Buddhas at Tun-Huang, and originally included in his publication with that title (1921). It is hoped that they will interest, and will be found useful by, students of this early period of Chinese painting.

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GREEK and Roman bronzes have hitherto been represented in the Museum postcard-series by two sets, nos. 28 and 79. Set 28 has now been broken up, and four sets formed in its place. Of these the new set 28 consists of bronzes illustrating Greek and Roman costumes; no. 85 contains select Greek and Roman Bronzes, supplementing no. 79; while no. 86 illustrates Greek and Etruscan bronze-work in relief, and no. 87 Greek, Etruscan, and Roman Decorative Bronzes, i. e. utensils such as tripods, buckets, mirrors, lamps, and strigils, decoratively treated. Each set contains, as usual, 15 cards with a leaflet of description.

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ANOTHER new set of postcards deals with watches, forming a companion set to no. 77, on clocks. In date the watches illustrated range between about 1550 and 1687. They include astronomical watches, watches with decorated cases, watches of strange shapes (death's-heads, stars, crosses, or fritillaries), and watches with 'association' interest, such as those which are supposed to have belonged to Cromwell, Milton, and James II. Minute watches, and watches of fanciful shapes, are by no means a new development of the twentieth century.

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NOTES

DURING the last winter Mr. Guy Brunton for the second time conducted excavations for the British Museum (but at his own expense) in the Badari district of the eastern desert of Egypt, almost twenty miles south of Assiut. The first object was to obtain evidence as to the date of the early civilization to which the name 'Badarian' has been given. In this Mr. Brunton was successful, for by finding a characteristic Badarian stratum into which Early Predynastic graves had subsequently been sunk he was able to establish the priority of the Badarians, though the extent of that priority is still uncertain. He also discovered small groups of graves, showing a culture distinct from, and perhaps earlier than, the Badarian, to which he provisionally gives the name of Tasian, from the locality in which they were

found. The skulls of these people, as well as their utensils, show marked differences from those of the Badarians.

Besides these primitive burials, graves were discovered of the Early Predynastic period, containing finely worked flint knives and other implements; and a cemetery of a southern tribe, akin to the Bisharin of to-day, with fuzzy black hair, who seem to have settled in Egypt (perhaps as mercenaries) between the XIIth and XVIIIth Dynasties, and to have become progressively Egyptianized during their stay.

Some of the best of the individual finds have naturally been retained at Cairo, but a considerable number have been brought to the Museum, where an exhibition will be arranged in the Nimroud Gallery in the course of July. Mr. Brunton hopes to continue his explorations next winter, provided that sufficient financial support is forthcoming to cover the actual cost of excavation apart from personal expenses. For the purpose of clearing up the earliest history of the Nile Valley his investigations are of the first importance.

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It is worth noting, with reference to Art. 11 in this number, that the authenticity of all the Mas d'Azil coloured pebbles has lately been called in question by M. Ad. de Mortillet, who professes to know that they were produced by workmen on the spot (*Bull. de la Société Préhistorique de France*, xxvi. 177, March 1929). The revelation is somewhat belated, as M. de Mortillet claims to have been acquainted with the facts for five and twenty years; and the controversy may be left to the French archaeologists (already sufficiently occupied with the Glozel affair), and especially to the Abbé Breuil, from whom the specimens recently acquired by the Museum were received.

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An exhibition of the results of the last season's work at Ur will be opened early in July.

THE BRITISH MUSEUM QUARTERLY

IT IS PROPOSED TO ISSUE each quarter a part dealing with the principal acquisitions of the previous quarter. The descriptions will not be too technical for the layman, and they will give the expert part at least of what he needs to know. It will also be possible to call attention to the temporary exhibitions periodically installed in the galleries, to report the results of excavations, and to announce additions to the publications of the Museum.

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